

**Palatino, Compendio del gran volume dell'arte del bene, & Leggiadramente**  
**[652.1 PAL]**

1. Before anything else, get acquainted with this book and the author. After you finished falling in love with it, any idea what is its genre? If not, maybe go to Yonathan who is writing something about it.
2. Look carefully at the frames on sig. A2r, A4v, B1r, and B3v. How were they all printed? Was this the same technique? Why?
3. Why are there so few signature signs on the bottom of the pages?
4. Look at the page sig C8r. Can you reconstruct the printing technique in play here?
5. Look at the initial on sig. D1v. Can you think of two different ways in which to print it? Can you tell which is the right one?
6. Look at the page sig E1r. Can you reconstruct the printing technique in play here?
7. Find a digital facsimile\* of this book (there is one on google books).
  - a. Can you say by the wear to the woodblock what copy was printed first?
  - b. What crucial aspect of this book is sacrificed by this digital facsimile?
8. Find a digital facsimile of the 1578 edition (there is one on Gallica)
  - a. Look at the portrait on the verso of the title page. Is it made from the same woodblock?
  - b. Bonus question: what different paratextual elements can you find in the 1578 edition that isn't part of TAU's edition?
  - c. Bonus question: what do you make from the portrait on the verso of the title page? Why include such an odd thing?

\* a facsimile quid est? unlike an edition, a facsimile is an exact duplicate of a specific copy of an old book (printed or manuscript). Imagine a Xerox copy vs. retyping a book on your computer: the former is a kind of a facsimile; the latter is a copy but *not* a facsimile since it only maintained the text and not the “material text.” One important difference for our kind of stuff is that a facsimile is a duplicate of a specific book copy in a specific library and *not* a duplicate of an edition (of course, often times we take one copy of a book to represent a whole edition – and that is often times fine – but we should not forget that a duplicate of a specific copy is in the end of the day a duplicate of a specific copy and nothing more). Needless to say, the distinction between facsimile and copy is not 100% solid: say you photocopy a book in a xerox machine, you maintained the page layout of the original – but you didn't maintain the paper,

the binding etc. For this reason, museums and libraries invest tons of money in creating sophisticated facsimiles for their displays that also mimic the surface materials, binding, and other features including wear and tear. (e.g. the facsimile we saw in היכל הספר also included holes in the parchment etc.). A digital facsimile is an exact scan of the book (say what we find in MDZ, or, of a lesser quality in the EEBO).

**Iusti Lipsi De bibliothecis syntagma [027(3) LIP]**

1. Before anything else, get acquainted with this book.
  - a. Specifically, read a bit about its printer and about its author (and the connection between the former and the latter).
2. List the visual aids in this book.
  - a. What are their functions?
  - b. How were they made?
  - c. Is the initial on sig. A4v and sig. B1r from the same woodblock? How would this answer change if both initials would appear on, say, sig. A3r and A4r?
3. Go to the super cool collection of woodblocks in the Plantin museum at <https://collectie.antwerpen.be/impressedbyplantin/all-woodcuts>
  - a. Can you find the specific woodblocks used in this book?
  - b. Compare the H initial on sig. A2r to the actual woodblock, can you spot both the process done in this case?
  - c. What are the motives used for the B initial?
4. Find a digital facsimile\* of this book (say, on Gallica, or MDZ).
  - a. Can you say by the wear to the woodblock what copy was printed first?

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### *Camerarii Symbolorum et Emblematum Centuria IV*

1. Before anything else, get acquainted with this edition. What is its contents? Is it one textual unit? Is there a theme?
2. Do you have a general idea of the genre of this book?
3. Look at sig. )(3r
  - a. Look carefully at the image, what type of printing technology was used? Mention two ways of knowing for sure?
  - b. So how many times did this page go through the press?
  - c. And how many different types of presses were used in the process?
  - d. Any thoughts why this is the specific technology used in this case?
4. Look at p. 4
  - a. Look carefully at the line differentiating between the heading and the page, how was it created?
  - b. Look carefully at the image, what type of printing technology was used?
5. Compare p. 4, p. 6, p. 8.
  - a. Were the frames used for the images from the same piece?
  - b. How do you know?
  - c. What is the technological reason for using / not using the same frame?
  - d. Can you identify different pages using the same frame?
6. Comparing pages 4, 6, 8 FROM THE FIRST CENTURIA and the same pages FROM THE SECOND CENTURUA (wait, what is a centuria? Ask Aya)
  - a. Do the three images have the same diameter?
  - b. Why do the images have / don't have the same diameter?
  - c. What might you learn from this about their production?
  - d. Are they placed in the same place within the frames?
7. Go to, <http://emblematica.library.illinois.edu/>
  - a. Search in this cool database for the image in page 16 (how do you go about that?)
  - b. What are the typical features of the image in p. 16?
  - c. What are the untypical features of the image in p. 16?
  - d. Search in the database for the image of page 20. Look carefully, what type of printing technology was used for the image give in the database?
8. Find a digital facsimile\* of this book (say, on Gallica, or MDZ).
  - a. Can you say by the wear to the woodblock what copy was printed first?
9. Aya's database iconclass – do we still have access to it? If so what can we do with it?

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## Dictionnaire raisonné des sciences, des arts et des métiers

1. Before anything else, get acquainted with these books. What are they?
2. To what edition of the *Dictionnaire raisonné des sciences* do TAU's volumes belong?
3. Go to a digital facsimile\* of the first edition (e.g. <http://enccre.academie-sciences.fr/encyclopedie/>), and compare the title pages of volumes 7, 9, and the title pages of TAU's volumes. Any idea why were these different volumes printed in different places? Any idea why TAU's volumes were marked "à Geneve"? (hint: the title pages of the different editions contain all the information you need to answer this riddle).
4. In both TAU's volumes and the digital facsimile, why do the plates stand alone and aren't integrated into the textual volumes themselves?
5. In TAU's volumes, is the paper used for the textual parts and the paper used for the actual engravings from the same batch? How can you tell?\*\*\*
6. Compare the same plates in the digital facsimile of the first edition to the ones in TAU's volumes, were the same plates used for printing both editions? How do you know?
7. Who were the creators of the plates in the first edition and who were the creators in the second?
8. What is the difference between "fecit" and "direx" in this context?

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book (say what we find in MDZ, or, of a lesser quality in the EEBO). The link above to the *Encyclopedia*'s first edition, actually offers both a copy and a facsimile in different columns, since each is good for other scholarly uses.

\*\* answer: did you notice that the paper of the text and the paper of the plates have different colors? They are different and oxidized in different speeds.

## **Several different Aldine books**

1. Before anything else, get acquainted with these books. What is there common denominator (hint: the title of the task gives a clue)? Remind yourself about the Aldine press (and why we owe our books to it).
2. Look at all the printer's marks found in the books in front of you, were all made in the same printing technique?
3. In each book, look for the two printer's marks (most Aldine books have a printer's mark on the TP and one on the last page)
  - a. Were they both done from the same plate? (try measuring the two axes of each anchor as a mark)
  - b. Can you say by the wear to the woodblock what sheet was printed first?
4. Find a digital facsimile\* for each of the books (say, on Gallica, or MDZ).
  - a. Can you say by the wear to the woodblock what copy was printed first?
5. Can you spot different books that used the exact same woodblock?

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## Super strange album

1. Before anything else, get acquainted with this album.
2. What is the main printing technique used in the album? How do you know?
3. Can you spot elements which are printed in a different technique?
4. Can you see how the color was done?
5. Look at the central print on page 2v. Find a digital facsimile\* of this image (say on Gallica).
  - a. Can you notice what was the print's original role?
  - b. Can you notice what part of the print is different? How was this done? Why?
6. Try identifying the source of some of the elements.
7. Bonus question: how would you approach this object?

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